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ABSTRACT

Described is the West Central Minnesota Institute for Creative Study, developed by a group of rural high schools to provide a summer enrichment program for gifted and talented youth. It is noted that the program was designed to bring together outstanding students, teachers, facilities, and materials in an attempt to expand and strengthen the overall educational offerings for these gifted students. Chapters cover the following topics: a brief description and overview of the institute, goals and objectives, curriculum, methodology utilized in the courses, funding, faculty evaluation of the institute, student evaluation of the institute, and a summary concluding that the program has been a success and encouraging other areas to develop a similar institute. (Appended are copies of a student application form and a student information form.) (IM)

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BOOK RESUME

By - Henjum, Arnold E.
A RESPONSE TO THE NEEDS OF RURAL GIFTED AND TALENTED YOUTH
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Rural high school curriculums are often quite limited in scope. While this creates a hardship for all students, it is particularly damaging to many academically talented and creative youth. A group of schools in Western Minnesota have formed a consortium which provides a summer enrichment program designed to bring together outstanding students, teachers, facilities and materials in an attempt to expand and strengthen their overall educational offerings. The enthusiasm has been great as indicated by the increasing number of students and schools who have become involved as the program continues.

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A RESPONSE TO THE NEEDS OF RURAL GIFTED AND TALENTED YOUTH

Arnold E. Henjum, Ph. D.
Division of Education
University of Minnesota, Morris
Morris, Minnesota 56267

(Dedicated to all of the students who have participated in the West Central Minnesota Institute for Creative Study.)

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PHOTOGRAPHS

	Page
Refreshment Break - Director Arnold Henjum relaxes with faculty member Roger Mahn	i
Studio Art class	1
Students during refreshment break Movement in Theatre Class	8
Collage of classroom activities	11-12
Computer class	26
Earth Science class	48

TABLE OF CONTENTS

Introduction	Brief Description and Overview of the West Central Minnesota Institute For Creative Study	1
Chapter 1	History and Development of the Institute	4
Chapter 2	Goals and Objectives	8
Chapter 3	Curriculum	10
Chapter 4	Methodology Utilized in the Courses	25
Chapter 5	Funding	29
Chapter 6	Faculty Evaluation of the Institute	31
Chapter 7	Student Evaluation of the Institute	44
Chapter 8	Summary	51
Appendix	Student Application Forms	55

A RESPONSE TO THE NEEDS OF RURAL GIFTED AND TALENTED YOUTH

INTRODUCTION

The academically gifted and creative students in our schools have often sought expression of their total potential through music, athletics, debate and other school activities as well as through church and various community organizations. These involvements are often excellent means for developing their needs, interests and abilities. However, we are told that if teachers, administrators and parents completely understood the real potential of the classrooms and homes in developing the total abilities of our most able youth, substantially improved learning and living environments would be provided for these students--and perhaps for all students.

A group of concerned educators in rural

Minnesota decided to develop a subject-matter based summer institute which would enable the participating school districts to meet some of the unmet needs of their talented high school students. The program which they evolved strives to provide an educational "enrichment" not usually experienced in the public schools--an impetus that should serve as a life-long stimulus to these students.

The West Central Minnesota Institute for Creative Study is a three-week summer institute for academically gifted and creative junior and senior high school students. The participants are bussed daily to the University of Minnesota, Morris campus where each student takes two courses during the 8:15 to 12:15 sessions. Twenty-two school districts are now involved in the program and the rapid growth in numbers of participants during its four years of operation attests to the need for this type of educational experience in a rural area.

The Institute is designed to complement and supplement the regular school year activities in the schools by offering such courses as studio art, theatre, movement in theatre, creative writing, film making, American studies, psychology, electronics, music composition and computers. These courses are taught by teachers from throughout Minnesota who have demonstrated creative ability in working with superior students.

HISTORY AND DEVELOPMENT

The West Central Minnesota Institute for Creative Study is a consortium which was cooperatively developed through the joint efforts of the University of Minnesota, Morris and area school districts within a radius of about 50 miles of the campus. Since its inception in 1974, it has been directed by Dr. Arnold Henjum, a faculty member of the University of Minnesota, Morris Education Division. Area school superintendents, principals, counselors and teachers have been solidly behind the program and have worked hard to provide suggestions, students and transportation.

In 1974, 97 students from 18 area high schools participated in the program. They were so enthusiastic that 137 students enrolled the following year with four more schools entering the consortium. In 1976 the Institute's enrollment grew to 155 participants, and finally to 217 in 1977 with 22 schools participating.

A strong nucleus of area school administrators and counselors worked with the director during the early planning stages and still help provide the spark and stimulation which builds enthusiasm for the Institute. It is obvious that anyone planning to initiate a similar program should seek out strong supporters of such an effort and work closely with them at all times.

Patience and extensive, clear communications with all parties concerned are essential in developing and maintaining this type of program. We hold an annual fall meeting in December where school personnel study and discuss the previous year's program evaluations and thoroughly explore possible programmatic modifications in the next summer's curriculum and procedures. At this time, new courses are discussed as well as dates and hours, transportation problems and procedures, possible faculty members, the budget, etc. This is also a time when films or video-tapes on academically

gifted or creative students are shown to the school representatives. Handouts on some aspect of talented youth are also distributed in a further attempt to "educate" people regarding the needs of this segment of the school population and to help school personnel discover new possibilities for meeting these needs.

GOALS AND OBJECTIVES OF THE INSTITUTE

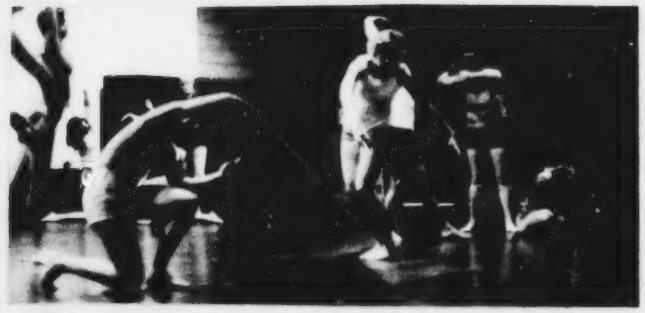
The broad goal of the West Central Minnesota Institute for Creative Study is to identify and develop the intellectual and creative potential of the youth in the West Central Minnesota schools. It is designed to provide superior secondary school students with a challenging, stimulating and relevant summer program by providing a learning atmosphere that stimulates thought, inquiry and creativity.

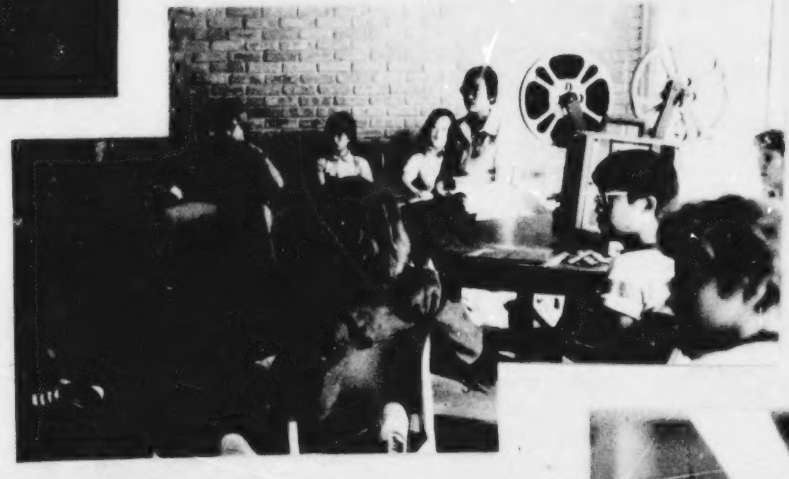
Specific Objectives

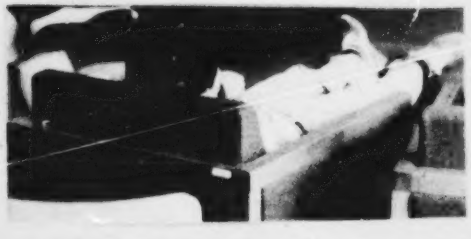
1. Provide high ability junior and senior high school students the enjoyment of meeting and interacting with talented and creative young people from other communities.
2. Help students clarify their full intellectual and creative potential.
3. Enable students to take certain special-interest classes which they do not have time to take or which are non-existent in their own school systems.

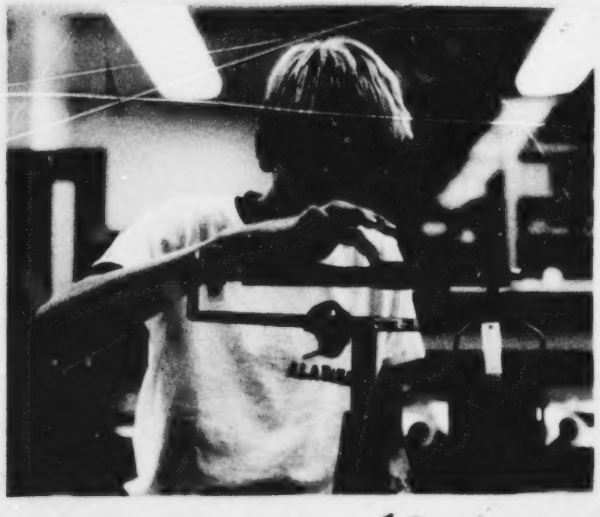
4. Provide an opportunity for students to learn creatively in a non-threatening atmosphere with the best teachers in the state of Minnesota.
5. Expand and develop students' knowledge and skills in the various subjects of interest to them.
6. Improve communication between and among students and teachers.

In addition, the Institute is based on the ideal that students will find the simple, though profound, satisfaction and pleasure which is found in the intellectual and aesthetic immersion of one's total being in creative study. This has proven to be an attainable goal as the students have studied and shared their high educational goals and expectations with others of similar interests and abilities.









CURRICULUM OF THE INSTITUTE

The curriculum of the Institute for Creative Study is based upon two underlying assumptions:

1) The liberal arts subject matter areas provide a relevant and appropriate base for the selection and evolvement of courses for this group of learners.

2) Each student would receive optimum benefit from the program through taking one subject of a more "aesthetic" nature and another from one of the "solid subject" areas.

Courses offered during these last four years in the so-called "solid subjects" area include psychology, earth science, computers, American studies, physical science and electronics. Those which would be termed for our purposes more "aesthetic" include studio art, theatre, movement in theatre, creative writing, music composition and film making.

The final selection of courses offered each summer is made on the basis of priorities indicated

by students at the time of application to the Institute. (See Appendix A regarding this application form.)

Last summer, to illustrate, the students selected the following courses: (All courses offered twice daily) Session I: 8:15 to 10:10
Session II: 10:20 to 12:15

Studio Art----------two teachers, two courses

Theatre----------two teachers, two courses

Movement in Theatre---one teacher in each of the following courses

Creative Writing

Film Making

Psychology

Computers

American Studies

Electronics

Very often highly creative and gifted students have been "turned on" by the "solid subjects" and have spent year after year of their high school experience in these areas. We think that a setting such as we provide here wherein we have superb

teachers, no threat of grades, and a period where they can truly explore without having to achieve at a certain grade level is a perfect time for these talented students to reach out into theatre, creative writing, art, etc. This has proven to be a valid assumption because so many students who have had a very limited experience in the arts have found that they have thoroughly enjoyed and profited from these learning activities during the Institute.

We are aware that the arts provide an excellent means for helping young people meet their basic human needs. Here, their emotions and mental processes can be freed to find expression in satisfying and fulfilling learning experiences. To accomplish this, it is vital to have experienced teachers who are themselves creative, who believe in the creative process and who are able to teach highly motivated students who are oftentimes severely lacking in fundamental arts skills.

The following are titles and descriptions of the

courses that have been offered during the past four years:

Studio Art:

The basic format for this course is "art for everyone," beginners or advanced. It includes the basic principles and activities for anyone interested in drawing, painting, ceramics, sculpture, printmaking and design.

Knowledge and appreciation through experience in visual arts helps the student grow in perception and develop within him an awareness of creativity and a sense of aesthetics.

This course is designed with the basic ideal that artists strive not only to please or communicate in their works but often to reflect the very essence of their being and of their environment.

Theatre:

The focus in this course is on acting, but it also includes blocking, lighting, make-up,

costuming, and imaginative use of simple props. Emphasis is on all the elements of theatre that make it possible to put a show into production.

Movement in Theatre:

This course includes dance exercises, dance combinations to various rhythms and in various styles and choreography of songs from well-known musicals. It explores the impact that dance and movement have on theatre productions through student-created movement compositions.

This course also investigates the staging of musical numbers from musical comedies. Basic dance movement is incorporated into the groups and individual scenes. Movement in non-musical theatre as well as pantomime is also included in this course.

Music Composition:

This course focuses on songwriting, the basic elements of harmony and chord structure, and some student performances. The music composition class

is designed to provide students with a general background in music theory, transposition, lyric and score writing, experiences in contemporary sound, and an opportunity to perform original compositions. This course deals also with basic music theory; intervals, chords, keys, instrument, transposition and piano keyboard. There is individualized teaching to accomodate all levels of experience.

Creative Writing:

This course is designed to provide the opportunity for freedom of self-expression in writing. Slides, photographs and books are used as aids in writing poetry of all types and forms, short stories, drama, essays, advertising, newspaper writing and monologue. The course is designed to make the students aware of their senses and to sharpen their powers of observation. There is also practice to increase their writing vocabularies. Students are given insights into the various writing techniques and approaches by reading

several examples of various types of writing and by listening to short lecture-discussions given by the instructor. The course also includes an evaluation of the student's own work.

Film Making:

In this course students use a movie camera to produce animated films and films with actors. A variety of techniques, materials, equipment and activities are utilized such as viewers, splicers, Porta Pak, home movies, cameras and television.

First Week

A. Using slides and film examples, identify the language of films
B. Using Portapak cameras have students practice film continuity and construction
C. Demonstrate animation techniques and equipment
D. Divide students into film crews and begin scripting
E. Begin film productions

Second Week

A. Film production
B. Demonstrate editing
C. Complete shooting

Third Week

A. Edit films
B. Transfer films to television
C. Dubb sound
D. Review films

American Studies:

In this course group activities are developed around a cross-cultural emphasis on multi-ethnic cultures, including music, the arts, religion, foods, movements of Blacks, Chicanos, Puerto Ricans, Native Americans.

The first part of the course emphasizes Black history according to the following outline:

1. Brief background information regarding the origin of the American Negro

a. Africa

b. Slavery in America (1500-1790)

c. Bondage (1790-1860)

d. Civil War, Emancipation and Reconstruction (1860-1903)

2. Black Creativity in the late nineteenth century

a. Folk Music and Popular Songs

b. Writers and Scholars

c. Inventors and Scientists

d. Life during the Pulsating "Twenties"

e. Gains under the New Deal

The remainder of the time is used for the study of other minority groups as determined by student interest.

Psychology:

This course includes a broad range of learning activities including discussions, video-tapes, self-analysis checklists, insights into behavior

(including deviant behavior) and operant conditioning. This course design intends to stimulate the student to explore and appreciate the scope and methods of behavioral psychology.

Student-oriented activities demonstrate basic principles of sensation, perception, learning theory, cognition and personality while film and video resources introduce discussion of themes in personality disturbance, various psycho-therapies, comparative psychology and psych-biology.

Option for Advanced students: Teams of somewhat advanced students will be responsible for a graduated sequence of albino rat behaviors featuring operant acquisition, various forms of reinforcement, discrimination learning and chaining of responses.

Through active involvement in a variety of "experiment-demonstrations" the students are encouraged to induce established concepts in the areas of perception, learning and information

theory, cognition and personality. These issues are then applied to further consideration of issues such as abnormal behavior and therapies, behavioral engineering, and selected areas of parapsychology.

Electronics:

Students work in pairs and independently in a "hands on" laboratory approach in this course. Options have included soldering, "trouble-shooting" circuits or units, component identification (resistors, photo-electric cells, capacitors, transistors) printed circuit construction, stereo system components, tape recorders, record players, electrical and ignition systems of cars; building light or color organs and basic electronic theory.

To accommodate the varied backgrounds of the students enrolling in this course, a series of one-week topics are offered, from which the student selects which topic he wishes to work on each week.

Computers:

The object of this class is to give each student, regardless of previous knowledge, an opportunity to expand that knowledge of computers and their applications to varied areas. Because of the variety of background knowledge, the class is divided into two sections: the first being those students with little prior experience in any programming language, and the second being composed of those with at least a knowledge of the BASIC language.

Objectives:

Section 1 - It is hoped that each student upon completion of the three weeks will be able to:

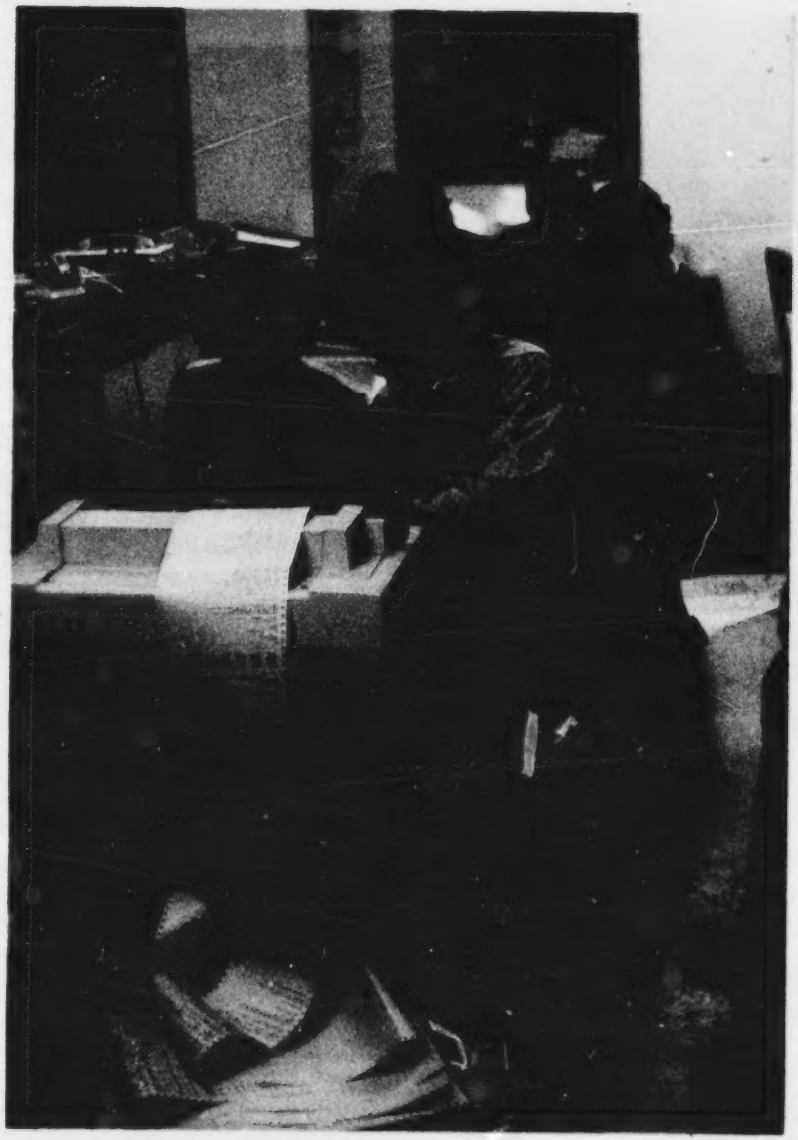
a) Program the computer to perform several functions using statements such as LET, PRINT, READ, DATA, STOP, GO, TO, IF-THEN, and FOR-NEXT.

b) Operate a keypunch and optical mark card

reader to prepare programs for batch processing.

c) Efficiently use a computer terminal in a time-sharing, on-line mode.

Section 2 - Each student is able to demonstrate previous knowledge and abilities as listed above in Section I. In addition these students are encouraged to work either on programs of their own creation or, given some direction in preparing mathematical models of realistic situations, develop programs for the computer to duplicate and/or enlarge on these same situations. Regardless of the direction the Section 2 student takes, he is encouraged to explore new programming languages and further his knowledge of languages he has previously employed.



METHODOLOGY UTILIZED IN THE COURSES

The basic format which underlies all of our teaching-learning experiences is inquiry. There is a limited amount of didactic teaching (lecturing, demonstrating...) but the students have extensive opportunity for searching and sharing in a discovery fashion. For many of the participants this learning strategy is relatively new but they find it very stimulating and meaningful. Naturally, their high motivation contributes to the effectiveness of this type of learning as does the high ability of the teachers.

Another feature which is used extensively in all of the classes is placing the students in pairs, trios and in small groups. As they develop and test out their ideas, skills and attitudes as well as their hopes and dreams, they have the support and interaction of others with whom they have established close relationships.

Our Institute objectives include the development of "personal growth" for each participant as

well as the learning of new subject-matter concepts and skills. Therefore, it is imperative that all teachers are willing and able to provide this type of instruction. The evaluations by the students consistently stress the significance of the positive environments and meaningful relationships which are maintained throughout the classes. The dedication of the faculty to the inquiry method and to the maintenance of a positive learning environment with extensive interaction between and among the teacher and the learners certainly plays a significant role in enabling the students to reach the Institute goals and objectives.

STUDENT PROFILE

All academically talented and creative students in the West Central Minnesota schools who were enrolled in grades 7-12 during the preceding school year are eligible. The students who are interested in participating in the Institute submit their applications through either their school principal or counselor. Final selection of the students is made on the basis of individual merit through consideration of recommendations by school administrators, counselors and teachers, high school grades, aptitude and/or ability test scores, a written statement from the student regarding interest and purposes for wishing to participate in this kind of experience and any other significant information available.

The students range in age from 13 to 18 and come from homes located on farms or in relatively small rural towns. They are generally high achievers in their home schools, very interested in the program of the Institute and a real delight to the teachers.

They eagerly enter into all of the learning activities and seem to thrive on the fast learning pace which is maintained.

Their expressed reasons for enrolling in the Institute are many. Some reasons given were to: "meet new kids, meet people who share the same interests, study areas not offered in high school such as theatre, art, computers, creative writing, etc., enrich what has already been taught in school, experience learning on a college campus, develop freedom in expression and communication, study a subject which will not fit into the regular schedule and because they were encouraged to come by friends who attended the previous institutes."

From the school administration's standpoint, students were recommended with the hope that those who showed superior academic and/or creative abilities would receive supplemental knowledge, gain confidence in pursuing further study and

bring back ideas to stimulate and motivate classmates.

FUNDING

In order to have excellent teachers, equipment and materials in this type of program, it is of vital importance to develop a sufficient financial base. In this Institute funding has been acquired from various sources. These include:

a) Minnesota Summer Session aids to public school districts
b) Minnesota State Arts Board
c) Private foundations
d) Student fees

State of Minnesota Summer Session aids granted through the participating area public schools, form the economic base upon which the program operates. Each school district pays into the program the amount which it receives from Summer Session aids for its particular number of participants in the

Institute. The amount which each school district receives per pupil in these aids varies according to a formula which determines all of its state aids throughout the school year. Therefore, some districts contribute extensively more money than others due to two reasons: Either they send more students to the Institute or their per-pupil aid rate is higher.

This summer, (with 217 students enrolled) the Summer Session aids averaged $64 per pupil, we received one grant from a private corporation - 3M (Minnesota Mining and Manufacturing), and each pupil paid $20 to help cover costs of instructional materials, These sources provided the necessary funds for meeting all programmatic costs.

Administratively, the Institute falls under the aegis of CERP (Continuing Education and Regional Programs) office of the University of Minnesota, Morris. Therefore, all finances are processed through this office. They pay all bills

for materials, salaries, and equipment and receive all income. This increases everyone's confidence in the total operation and relieves the director of the responsibility for the handling of the funds.

FACULTY EVALUATION OF THE INSTITUTE

Institute faculty were asked to respond to the following questions. Responses are summarized on the next pages.

1. Why did you agree to come here and teach?
2. Why or why not do you feel this Institute is a good setting for working with creative children?
3. Why do you feel gifted and creative students need special kinds of learning experiences in order to meet their needs?
4. What do you feel are good ways of emphasizing or developing creativity? How has the Institute done this?
5. Please articulate as to what and how you have taught differently here because these students

are gifted and creative rather than the typical heterogeneous mix.

6. What have you learned about gifted and creative students by working with them in this setting?
7. How have your perceptions and ideas about creative-gifted children changed due to your experiences at the Institute?
8. How do you feel this Institute has added to the lives of the gifted and creative students who attended?

Faculty Responses:

1. Why did you agree to come here to teach?

   I felt it would be a worthwhile experience; to meet new people, share new experiences; money; gives me the opportunity to teach courses which usually do not fit into the normal curriculum in the public schools; the opportunity to work with upper level students without the pressures that a man-

datory educational system requires; chance to work with gifted and different kids; the experience will enhance my teaching back in Minneapolis; the first year because it gave me the opportunity to teach in my special interest area, the second year because I had such positive feelings about the first year; enjoy the freedom and space allowed for each student and instructor, and the concept of the Institute is unique and I enjoy being a part of it; gives me the opportunity to work on equipment otherwise unavailable. I can attempt projects that are more challenging, the experience gained is most valuable; because I have always wanted to teach a concentrated writing class, and because I thought it would be a thrill to teach people who signed up for a course because they wanted to learn; first because it was an honor to be invited, then because I saw it as a challenge to my methods of teaching.

2. Why or why not do you feel this Institute is a good setting for working with creative children?

A University setting must have a certain attraction for students who may be college bound; from what I have observed thus far, a very good working atmosphere has been established by the faculty and administration. It is an atmosphere which allows the students to work and create without the fear of "failure" - it is an atmosphere in which the student can work and create without the unnecessary pressure of grades and negative criticism; it provides them with the attention and special "push" they do not get at their home school very often; this Institute is a good setting for working with children because UMM is the "academic headquarters" for the immediate area; students meeting other children from other communities is in itself a learning

experience, facilities are good; in my case, subjects taught and projects attempted are far different from the ordinary average classroom setting. Thus, the student's curiosity is aroused. This in itself will motivate the creative student to explore the subject. Another major factor is the two-hour class period. I have found that these students have a tremendous drive to bring everything they start to completion before continuing to another project. In most cases this would be impossible without the two-hour time slot; it is a good setting because the classes are held in rooms that are not typical classrooms of desks in straight rows.

3. Why do you feel gifted and creative students need special kinds of learning experiences in order to meet their needs?

They do not, for the most part, receive this kind of opportunity in a typical junior or

senior high school environment. Most schools are geared towards the large group of students in the middle and in recent years, lower ability students have received more attention. The high ability or creative student, however, is neglected and many times they never quite reach their potential. This type of Institute provides the elements they need; Creative children do not need any special kind of learning experiences so much as the freedom to expand to their fullest creative capacity; gifted students are often stifled in a classroom setting limited by size and facilities. The "practical" necessitates that a teacher gear lessons to the mass, rather than the individual; as a rule they catch on quicker to all phases of instruction. They must be kept actively involved at all times, otherwise they lose interest and will turn you off; again in many cases these experiences

are not available in the local schools; I believe many become bored with waiting for other students and most especially when forced to relearn something they already know. Some dislike being taught the same concepts - even if the application is different. This Institute provides new and unusual topics for them to study; in a regular classroom during the 9-month school year, most teachers gear their teaching toward the majority, of which the gifted student is not a part; practice and verbal criticism are necessary for a developing mind, whether it be talented, creative, or not; the gifted and the creative need different challenges - in most cases the special student has met most of the average challenges of the regular classroom.

4. What do you feel are good ways of emphasizing or developing creativity? How do you feel the Institute has done this?

Creativity is a process that can only be developed by trying to keep out of the way of the flow. Failure is greeted by an appreciation for the knowledge of what doesn't work. Success is cheered only for a moment. Solutions must be replaced by new problems. The flow must continue. Here I am, wasn't I; 1) freedom of thought, 2) freedom to create, 3) freedom from grades or traditional methods of evaluation, 4) personal attention to each student, 4) hiring instructors who are still creative themselves. Too many instructors today have fallen in a pattern and never change; probably the best is a combination of hard prodding and making the child aware of his specialness; knowledgeable instructors who are capable of working <u>with</u> students, guiding students and open to change; it is important to give students a strong foundation first - then to give them choices

whereupon they may use this practical knowledge to explore and take off; hands-on activity related experiences. Encourage enthusiasm by involving them in exploring experiences; allowing a wide range of opportunities; allowing the students' choices, allowing an atmosphere conducive to creativity; one of the best ways is to set up several options from which the students may choose. This allows for them to work in an area that is of more interest to them. I have found that the resources on this campus have been most adequate and have thus allowed for such diverse study to take place within one class; I stimulate awareness whenever I can and don't offer solutions - only problems; positive reinforcement and a realization of the unlimited possibilities of the mind as a creative tool. Working in controlled situations for an unlimited goal.

5. Please articulate as to <u>what</u> and <u>how</u> you have taught differently here because these students are gifted and creative rather than the typical heterogeneous mix.

I have not taught differently, but rather tried to be more complete, more intense whenever the situation seemed to need it; have eliminated grades and traditional evaluation techniques - have put special emphasis on positive evaluation rather than negative criticism, though the latter does come into play occasionally when necessary; have experimented more and attempted much more complexity; have been able to discuss various issues on the American scene with much detail - good intelligent feedback; in a heterogeneous teaching situation I am able to provide the foundations, but must recognize that in order to keep the interest of the entire class, I cannot expect that the motivation

or interest will be there to explore in the depth that I am able to here; covered the material faster, different activities, more diverse; what I have taught is not so different, but the structured process is. I am allowing more choices with less preliminary structure. However, it is necessary to have open-minded and creative minds to do this; the most striking aspect is that one can assume the students know the basics. This allows for much faster progress.

6. What have <u>you</u> learned about gifted and creative students by working with them in this setting? They seem to be gifted in many fields, but they often are no more mature socially and emotionally than other students. They need guidance and some structure in all their writing, but they can be depended upon to work on their own more than other students. The students enjoy relationships with other

students in the class and value these relationships, rather than taking them for granted. All interact and contribute; I have found it much easier to identify potentially gifted and creative students within my regular class. In one instance this lead to developing an alternative course for a student whose grades then rose from C to A; they seem to catch on faster to new material quicker with related knowledge; little or no difference in behavior as a group - still kids; they are less satisfied with quantity than quality; they can suffer from the lack of any special programs for them in their respective schools - they are in constant need of some challenging activity or assignment and they get bored or distracted much more quickly than the average student.

7. How have your perceptions and ideas about creative-gifted children changed due to

your experiences at the Institute?

They haven't changed except that I haven't had a chance to work with such groups before, and I now have gained a knowledge and appreciation which I didn't have before; I have always enjoyed working with the more advanced projects; perhaps the best answer would be to say that it has done more to reinforce my conceptions of the gifted and creative student; there has been a tremendous difference between the two classes I have taught this summer. They have both been enthusiastic and very enjoyable, but the class with a greater age span has been collectively more mature than the class of 8th and 9th graders. I have learned that gifted students need at least as much personal attention as other students.

8. How do you feel this Institute has added to the lives of the gifted and creative students who attended?

They have made some fine friendships with students from other towns; they have had the experience of three weeks on a very nice college campus; they have been able to know their teachers very personally during these three weeks; they have had some additional learning experiences of a nature that they would not have received in their own schools; I can point to two projects which eventually lead to taking top honors in a statewide contest which started at the 1976 Institute. This in itself speaks quite highly of the Institute. Still others have gone to home schools having had experiences they would not otherwise have had. The fact that so many students request to repeat the same class the next year is also indicative of the attitude which these students have toward the Institute; I know of students who have gone into or are extremely interested in an area of Institute

study; meeting other creative students; new and different experiences, ideas, methods of doing things, interaction with others who are supposedly "gifted or creative." They have truly enjoyed opening up. They have discovered the excitement and thrill found in the arts. They seem to like the teachers extremely much. This has been a surprise to me because I don't always feel too loved by all my students at Minneapolis. It makes me wonder about the effect of grades, passes, etc.; outside of the fact that they have grown academically, the students have been afforded the opportunity to grow socially. Not any student should attend the Institute only one summer!; it has given them the chance to do and learn things they normally don't get in a normal secondary school curriculum. It also gives them a chance to work in a unique environment with

students who are mostly of the same high calibre; an opportunity to explore.

STUDENT EVALUATION

We feel that the student feedback is a good indicator as to the success of the Institute. Their input allows us to tabulate the "plusses" and "minuses" about the Institute and to assay their feelings about its impact on their lives. Some of their comments:

1. Why do you like being in the Institute classes here at the University of Minnesota, Morris?

   Because these are classes that aren't normally in the average school program - our school doesn't teach film making or electronics, so this is an opportunity to learn about something we otherwise wouldn't have...to meet new people...I like working with the other students and with the teachers... I enjoy the classes I'm in and am learning a lot. I learn more of a certain subject and want to learn more...we learn because we want to...I am learning very valuable material...it is fun and I like to learn...I like being able to release my imagination and creativity without being hampered

by peers laughing or making fun. I feel like an important, worthwhile person.

2. How have the teachers at the Institute differed from your regular school teachers? (please comment on such aspects as methods of teaching, subject matter, communication with students...)

   Their methods of teaching are really different... they don't have to "blow up" because the kids cooperate, the teachers are very outgoing, friendly and talented...they are very refreshing,..have better ideas...are open and talk more freely to us...get more into the subject matter and give you suggestions and ideas..,know more... don't give homework and do communicate better... make learning fun instead of "today we have to do this and finish this"...open and helpful... get to call them by their first names if you want...they expect more and better quality work... more discussion and active things to do...

cover a greater area while making sure the kids understand...you get the feeling that you are a very valuable part of the class and your participation is greatly needed from the way they teach... not as serious and make learning a ball...have a good sense of humor...are able to sort things out in our language and not that of a highly educated one....

3. What have you done here at the Institute that has given you an opportunity to develop your creativity? Made pewter jewelry, burnished pots, etc., which I have never done before...we discussed, and people who were shy aren't anymore...learned a lot more about computers than I had encountered...working with circuit boards in electricity allowed me to see and work on how to put the various parts together...write a computer program...in movement in theatre I have learned a lot of new ideas for dancing and I've enjoyed it...exercising along with de-

veloping a wider and bigger imagination...gave me more ideas...it is centered on drawing a person out to show others what you can do. It is teaching you to use your talents to the fullest... learned how to make films that I did not know before and in art have learned new things about color,..learned about different kinds of people... have expanded my interests, and am very interested in both film making and theatre...we've gotten into the personalities of people and why they behave the way they do...the ideas from art I will take home and use to make things for my friends and family...to be with people who really want to learn...we've done things in psychology that have made me more aware of things outside of class,..the art teacher has opened my eyes to things I've never seen before...in theatre our minds really got stretched and we developed a group interest,..learned to write poems and how to make full use of my five senses...

thought of my own ideas instead of just using others' ideas....

4. What did this type of educational program have to offer you that you do not receive in your own school?
Can work more on your own level at your own speed... There's a more relaxed, enjoyable atmosphere, and all the students are cooperative,..being able to experience different teachers that don't teach in our school district...wider range, more complex studies of things to do in each class...a good art class...just a way of feeling free: learning without having to take a test...offered more help in the places I needed help. More individual study and the teacher helps each kid separately and just as much as the next one...it offered me the chance to be creative and not get laughed at... being free with the teachers, learning things by doing them, not learning out of books...the use of such good facilities,..a fun chance for you to

further the things you like to do in a fun way and we are here to learn and enjoy it...two hour classes that allow you to do stuff...better teachers.

5. How do you feel your experience at the Institute may aid you or stimulate you in the future?
It helped me prepare for college, getting with kids from other towns.,,I will understand more and be able to know how to use this knowledge... it might help me decide on future classes in high school,..has helped me into a different field of study and I plan to keep on with it... I'll know school can be fun...helps me to know other things in other fields...I'll take more art classes,..understand other people,..helps me be more creative and gives background on some subjects,..gives me more of an idea of what I was missing...showed me that Morris is not the only town with interesting people...it's such a

great learning experience that I think I've really grown in a lot of ways. It's one of the best ways I know to learn about other ideas and ways of life besides your own and to share with others...may lead me to a career in theatre arts... gives me new things to try, new hobbies...can always use what I know about film making even if it's just a home movie...I plan on being a research scientist of some kind and I think both of the classes I took this year will aid me in that respect...wanted to be a social worker and now I'm even more interested in that line of work after taking the psychology course...don't think I'd go into psychology as I once thought because I don't think it's for me....

6. Please list any other feelings or attitudes about the Institute which you have not already expressed in the other questions.

I liked it so much that I intend to take it next

year...I think it's a super program which I really enjoy and I hope it can be continued... It's really a very good idea!!!...I think everything about it is great and I hope the Institute continues so I can keep coming here until I graduate...wish the Institute would be longer... wish there could be a larger choice of classes... I enjoy the "kool aid" time...I've learned a lot and I like the idea that there are no tests because I don't have to worry about remembering facts and I seem to remember more when I'm not under that pressure...the Institute is a good thing when you bring a lot of well-educated, intelligent and hard-working people together to learn more about a subject. You can learn more things at a faster pace and get help from your fellow students on problems.

SUMMARY

The founders of the West Central Minnesota Institute for Creative Study, its teachers, and all of the many people who have helped sustain the program during these four years, believe that society has a profound stake in developing the full potential of our academically gifted and creative youth. They believe that the schools have a unique responsibility to nurture students' overall creative abilities as well as to stimulate and motivate them to strive toward life goals commensurate with their talents. They also believe that creative and gifted students should be identified and given every feasible educational enrichment not found in the public schools. All are agreed that this summer program has provided an enriching, supplementary educational experience which is badly needed in this rural area of West Central Minnesota.

As stated earlier, this consortium effort among rural schools is unique in scope and format. It

strives to provide a "total" liberal arts experience for superior students by offering both "aesthetic" and so-called "solid subject" courses not found in a typical school curriculum. In addition to providing a learning atmosphere that stimulates inquiry, and creativity, it seeks to:

1. Provide high ability junior and senior high school students the enjoyment of meeting and interacting with talented and creative young people from other communities.
2. Help students clarify their full intellectual and creative potential.
3. Enable students to take certain special-interest classes which they do not have time to take or which are non-existent in their own school systems.
4. Provide an opportunity for students to learn creatively in a non-threatening atmosphere with the best teachers in the state of Minnesota.

5. Improve communication between and among students and teachers.

In addition, the Institute is based on the ideal that students will find the simple, though profound, satisfaction and pleasure which is found in the intellectual and aesthetic immersion of one's total being in creative study. This has proven to be an attainable goal as the students have studied and shared their high educational goals and expectations with others of similar interests and abilities.

The inquiry format has enabled all of the participants to be directly involved in the learning process. In this atmosphere of discovery, paired and small-group learning, excellent teachers and highly motivated learners the students have been free to reach out and find personal and academic expression. The ability and enthusiasm of the Institute faculty has certainly been a significant factor in the overall success of the program, and we owe a great deal to the dedication of these teachers.

It is believed that the involvements of the area schools in the planning and development of this Creative Institute will cause many teachers and administrators to seek new means for strengthening their own programs in order to meet the needs of academically gifted and creative youth.

It is gratifying to note the increasing number of "allies" we have gained for "gifted and creative" education throughout the schools in the Western Minnesota area. Thus, more and more "doors" will be opened to these talented youth who have such unique learning needs and who have so much to offer to the future of our society.

In the four years of the Institute's existence, each summer session has been evaluated as a real success by the students, faculty and all of the people associated with the program. We strongly encourage other areas to develop a similar Institute.

STUDENT APPLICATION

WEST CENTRAL MINNESOTA INSTITUTE
FOR CREATIVE STUDY
(UMM CAMPUS)
June 13 to July 1, 1977

Name_____ Age____ Grade in High School ____ (1976-77)

Home Address_____ Telephone_____

Parent's Name_____ Name of School (including town)_____

THE INSTITUTE IS IN SESSION FROM 8:15 to 12:15, MONDAY THROUGH FRIDAY, DURING THE THREE-WEEK PERIOD. EACH STUDENT WILL TAKE TWO COURSES. EACH COURSE IS OFFERED IN A TWO-HOUR BLOCK AND MAY BE TAKEN IN THE FIRST SESSION (8:15-10:10) OR IN THE SECOND SESSION (10:20-12:15).

PLEASE INDICATE FIRST, SECOND, THIRD, AND FOURTH CHOICES (We will do everything possible to enroll you in your first and second choices--we'll notify you in April regarding your placement.)

____STUDIO ART	Art for everyone (beginners or advanced.) Basic principles and activities for anyone interested in drawing, painting, sculpture, printmaking and design. Two creative art teachers who have exhibited their own work in a variety of Minnesota shows.
____THEATRE	Focus on acting but includes blocking, lighting, make-up, costuming and imaginative use of simple props. Emphasis on all elements of theatre that make it possible to put a show into production. INSTRUCTOR: Roger Mahn will be back again - he is considered to be one of the best directors of musicals and plays in Minnesota - teaches at North High School in Minneapolis.
____MOVEMENT IN THEATRE	Will include dance exercise, dance combinations to various rhythms and in various styles and choreography of songs from well-known musicals. Will explore the impact that dance and movement have on theatre productions through student-created movement compositions. INSTRUCTOR: Nicole DeClerq will be back - she has been involved in dance activities in the Minneapolis area since a small child - was extremely popular with students last summer. Teaches at Eden Prairie High School (Minneapolis suburb).
____MUSIC COMPOSITION	Songwriting, basic elements of harmony and chord structure, some performances optional. Individualized teaching to accommodate all levels of experience. Possibility of cooperative project with theatre and movement in theatre classes. INSTRUCTOR: Tom Chepakos is another of our truly blue-ribbon teachers. He is a performing artist who has accompanied such entertainers as Bob Hope, Sonny & Cher, George Kirby, etc. - from Minneapolis.
____CREATIVE WRITING	Designed to provide opportunity for freedom of self-expression in writing. Slides, photographs and books will be used as aids in writing poetry of all types and forms, short stories, drama, essays, advertising, newspaper writing and monologue. Magazine of student writing will be compiled. INSTRUCTOR: Paula Mathison is an inspirational and admired teacher from the Morris High School.
____FILM MAKING	Students will use a movie camera to produce animated films and films with actors. A variety of techniques, materials, equipment and activities will be utilized--viewers, splicers, Porta Pak, home movie cameras, television. INSTRUCTOR: Jewett Benson, a popular teacher at Alexandria High School who has created and produced many films.
____AMERICAN STUDIES	Group activities developed around a cross-cultural emphasis on multi-ethnic cultures--the music, arts, religion, foods, movements of Blacks, Chicanos, Puerto Ricans, Native Americans. Films, records, discussions will include such personalities as Diana Ross, B.B. King, Aretha Franklin, Bobby Seales.... INSTRUCTOR: Anthony Queen, the Black teacher from North High School who was so popular last summer will be here again.
____PSYCHOLOGY	A broad range of learning activities including discussions, video-tapes, self-analysis checklists, insights into behavior (including deviant behavior) and operant conditioning. INSTRUCTOR: Hugh Boeddeker, outstanding psychology teacher from Cooper High School (Mpls. suburb) will be back again.
____ELECTRONICS	Students will work in pairs and independently in a "hands on" laboratory approach. Options include: Soldering, "trouble shooting" circuits or units, component identification (resistors, photo-electric cells, capacitors, transistors) printed circuit construction--both circuit board and assembly of the circuit, stereo system components, tape recorders, record players, electrical and ignition systems of cars; building light or color organs, basic electronic theory. INSTRUCTOR: Greg Hoidall, an exciting young teacher from Alexandria.
____COMPUTERS	Excellent facilities, equipment and materials with individualized instruction adapted to an level of student ability and interest. We will be using both the state computer network & the University computer system (MERITSS). INSTRUCTOR: Glenn Englund, our always popular teacher from Morris High School will be returning for his third year in our Institute.

STUDENT INFORMATION FORM

Student's Name_____Circle Grade (this year) 7,8,9,10,11,12

Name of School_____

1. STUDENT'S BRIEF STATEMENT GIVING REASON FOR WANTING TO ATTEND THE INSTITUTE:

2. STUDENT'S GENERAL ABILITY: (to be filled out by counselor)

   a) Approximate overall grades: A___AB___B___BC___C___(check one)

      Any other available test scores (Iowa Basics....)_____

      _____

   b) Any particular evidence of creative interests and abilities:

      _____

      _____

      _____

3. COUNSELOR'S SIGNATURE:

   I do___ I do not___ recommend that this student attend the Creative Institute.

   Counselor's signature_____

4. PARENT'S SIGNATURE: I do wish to have my son/daughter have the opportunity to participate in this Institute for Creative Study.

   Parent's Signature_____

   **Parents please note: A final commitment form and a $20 student materials fee will be requested in May. It will be mailed to your home along with notification of the student's acceptance into the Institute, and of the courses in which they are enrolled.

PLEASE RETURN THIS FORM TO THE COUNSELOR OR PRINCIPAL BY APRIL 15, 1977. Application materials will be forwarded to Arnold Henjum, University of Minnesota, Morris; Morris, Minnesota 56267. Telephone: 589-1464. Call or write if you would like further information.